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Educational Television Series 1968-69

Teachers' Guide

DEPT. OF EDUCATION
HISTORICAL COLLECTION

English SENIOR DIVISION

Explorations in Shakespeare

Educational Television Branch
ONTARIO DEPARTMENT OF EDUCATION
1670 Bayview Avenue, Toronto 17

ENGLISH
Senior Division

EXPLORATIONS IN SHAKESPEARE

12 programs, 25 minutes each.

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1670 Bayview Avenue,
Toronto 17.

INTRODUCTION

"the purpose of playing, whose end, both at first and now, was and is, to hold, as't were, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time . . . "

– Hamlet, III, ii

Teachers and students of Shakespeare in Ontario secondary schools have long been familiar with established and valuable approaches to his work. Structural analysis of the plays, study of image patterns, character analysis, historical treatments, and the dramatic conventions he uses, all contribute greatly to an understanding of his drama. Given the amount of classroom attention being paid to these approaches, this series of twelve programs on Shakespeare avoids duplicating what is already being done well.

Its aims are threefold:

1. To suggest to students relationships between Shakespeare's view of the world and contemporary society; or as Hamlet puts it, "to hold the mirror up to nature and to show the age and body of the time."
2. To provide challenging and provocative interpretations of major themes and issues which the plays embody.
3. To give students scope to build their own interpretations of the plays by providing them with acted scenes and commentary to which they can react.

The series is divided into three thematic sections:

Shakespeare on Statesmanship deals with the problems of politics, leadership, war, revolution and assassination; *Shakespeare and the Labours of Love* explores the areas of romantic love, marriage, responsibility in human relationships, and the pressures which society can bring to bear on young lovers; *Shakespeare and The Little World of Man* focuses on Shakespeare's various treatments of the nature of man, his attempts to find himself and to order his universe.

The correspondence between Shakespeare's vision in his plays and our world today has been stressed through the use of contemporary film clips, posters, and music. Some programs involve students who express their own attitudes and estimates of the problems which the plays present.

Students will benefit most from these productions if they have read the play at least once before viewing the program. Teachers should not feel constrained to defend the point of view taken in any of the shows. They are meant to be open-ended, to stimulate debate and dialogue, rather than acting as definitive interpretations.

One book in particular, Jan Kott's *Shakespeare our Contemporary,* provides a literary analogue of the approach to Shakespeare which this series takes. Programs are scheduled only a few days apart so that teachers may decide to view only some, after assessing the needs of their particular class. Valuable pre-viewing reading might then become an integral part of program activities. Like Ben Jonson, the programs consider Shakespeare "not of an age, but for all times".

ON STATESMANSHIP

PROGRAM I

RICHARD II – How to Kill the King

This program illustrates a recurring historical situation. The position of the mighty is always precarious; rebellion and assassination are constant threats to the statesman.

PROGRAM CONTENT

With a scaffold as background, a shadowy figure moves into view. Having observed the general scene he assumes the role of Richard and places the king's crown on his own head. He moves to a screen filled with shots of contemporary violence accompanied by the sounds of rioting. From this point the man becomes a sardonic commentator relating the Kennedys, Martin Luther King and other contemporaries to Richard and Bolingbroke.

Scenes used: Act II, Scene 3
Act III, Scene 2
Act IV, Scene 1
Act V, Scene 5

SUGGESTED PRE-VIEWING ACTIVITIES

Teachers of classes with a limited background in Shakespeare may find it necessary to familiarize their students with the scenes used. Tapes of the Bruno Gerussi programs during the week of August 26-30, 1968, in which he and his guests discuss the police brutality in Chicago, may be secured from the CBC. The immediacy of that event and the taped comments will generate an enthusiasm that the program will intensify. In addition, teachers might precipitate class discussion with the statement of a problem related to current leadership issues.

SUGGESTED POST-VIEWING ACTIVITIES

Students might consider the role of the commentator; for example, whether or not his sardonic view is the only one. The students could examine the program's use of graphics to determine their success in emphasizing the recurrence of historical events. Further study may include *Richard III,* a play in which violence abounds, to point out yet another example of the functioning historical process.

Some students will prefer writing essays,

particularly longer critical essays. These students may wish to explore political plays or contemporary politics.

Useful References:

CAMPBELL, L.B., *Shakespeare's Histories,* Huntingdon Library, 1947.

KANTOROWICZ, ERNST, *The King's Two Bodies,* Princeton, 1957.

TILLYARD, E.M.W., *Shakespeare's History Plays,* 2nd ed., Barnes & Noble, 1964.

TRAVERSI, D.R., *From Richard II to Henry V,* Stanford, 1957.

notes

PROGRAM 2

HENRY IV, Parts 1 and 2 — The Making of the Ideal King

This program demonstrates Prince Hal's development from libertine to responsible leader.

PROGRAM CONTENT

The camera plays across a series of posters reflecting today's youth. Through a background of pertinent music we hear the voices of young people responding to questions about leadership. Illustrated prisms rotate to display poster pictures of English kings. The camera focuses on Falstaff, comfortably ensconced in this pop art gallery. He introduces us to a king he knew well.

This program underlines those moments in *Henry IV,* Parts 1 and 2 which focus on the development of the ideal king. We move from the Boar's Head Tavern where Falstaff is king, to Westminster Abbey where Hal becomes king. The program closes with the prisms reflecting the faces of contemporary leaders, and background voices of students stating their views on the essence of leadership.

Scenes used:

Henry IV, Part 1:	Act I, Scene 2
	Act II, Scene 4
	Act III, Scene 2
	Act IV, Scene 1
	Act V, Scene 4
Part 2:	Act IV, Scene 5
	Act V, Scene 5

SUGGESTED PRE-VIEWING ACTIVITIES

Students may be encouraged to suggest problem areas relative to leadership which they think the program ought to explore. A movie like *Nobody Waved Good-bye* may provide the stimulus for such discussion.

SUGGESTED POST-VIEWING ACTIVITIES

Students may examine the effectiveness in the program of student discussion and other devices used. To pursue further the question of responsible leadership, consultation of works such as *War and Peace* (novel and movie form) could be useful.

Useful References:

DANBY, J.F., *Shakespeare's Doctrine of Nature,* Hillary.

PALMER, J., *Political and Comic Characters in Shakespeare's Plays,* St. Martins, 1945.

WAITH, EUGENE, ed., *Shakespeare: The Histories,* Prentice-Hall, 1965.

WILSON, J. DOVER, *The Fortunes of Falstaff,* Cambridge University Press, 1943.

notes

PROGRAM 3

CORIOLANUS — The People's Choice

Menenius: "Repent what you have spoke".

Coriolanus: "For them? I cannot do it to the gods. Must I then do't to them?" (III, ii)

This program examines the tension between the politician and his electorate.

It stresses the narcissistic nature of Coriolanus as he fails to reconcile that nature with the demands of the populace.

PROGRAM CONTENT

The camera pans a floor strewn with the remnants of election propaganda. Roaring crowds and snatches of campaign and victory speeches provide a sound montage. The emphasis is on the relationship between both the personal and universal aspects of a historical event.

Sequences show citizens speculating about Coriolanus and talking to Menenius, Coriolanus appealing to citizens, Volumnia pleading with her son Coriolanus, and Coriolanus rejecting an affronted mob. A commentator articulates the dilemma of the soldier-politician:

"Can a man lead his people to defy death and danger in time of war, then keep them happy and secure in time of peace . . . . be feared and respected then respected and loved?"

Scenes used: Act I, Scenes 1 and 3
Act II, Scenes 2 and 3
Act III, Scene 2

SUGGESTED PRE-VIEWING ACTIVITIES

The teacher may invite his students to investigate the problems an arrogant but talented man would face in running for public office. Either of the above quotations could be used in this discussion.

SUGGESTED POST-VIEWING ACTIVITIES

To examine the relationship between a leader and his electorate, a student might assume the role of candidate for office. Research into campaigns of men like George Wallace, Trudeau, Churchill, or Eisenhower would be profitable. The study of *Becket* (movie or play) would be a fruitful comparison of an isolated leader. Rolf Hochhuth's *Soldiers* provides a contemporary comparison.

Useful References:

KNIGHT, G. WILSON, *The Imperial Theme,* Barnes & Noble, 1961.

PALMER, J., *Political and Comic Characters in Shakespeare's Plays,* St. Martins, 1945.

notes

PROGRAM 4

TROILUS AND CRESSIDA— War, War, Glorious War

This play is a black comedy, a savage look at war, love, and personal integrity. Its thesis is that Homer's Trojans and Greeks were engaged not in a noble war but in the practice of lechery, deceit and slaughter.

PROGRAM CONTENT

A wall of revolving posters shows alternate scenes of war and lust: the ravages of war, the female satisfied, a burnt child on Manchurian railroad tracks, and a stripper, as well as protest posters, military leaders, and movie war heroes. Children sing a war song that places God on "our" side. These voices fade and Zal Yanovsky of *The Lovin' Spoonful* sings a ballad, which is an ironic refrain throughout the program. The war is being justified in terms of hierarchy, authority and chivalry but Act II, Scene 2 makes clear that the real cause is the attraction to Helen. Similarly Act V, Scenes 7 and 8, reveal the "noble" Achilles as the butcher of Hector.

Scenes used: Act I, Scene 3
Act II, Scene 2
Act IV, Scene 5
Act V, Scenes 7 and 8

SUGGESTED PRE-VIEWING ACTIVITIES

Students may find it entertaining to listen to Arlo Guthrie's *Alice's Restaurant* as a prelude to one of Shakespeare's anti-war plays. An invitation to the Classics or History department to discuss the Homeric attitude to aggression, would be profitable. The playing of early civil war ballads or current protest songs and ensuing discussion might also provide an excellent introduction to the program.

SUGGESTED POST-VIEWING ACTIVITIES

Students could discuss the John Wayne syndrome revealed in his latest movie *The Green Berets.* From here, others could evaluate the impact of televised war on romantic attitudes towards aggression. *War and Peace In the Global Village* by McLuhan and Fiore would be helpful here. In the same vein, they might examine John Knowles' novel, *A Separate Peace.* Other works like *The Glass Menagerie* take on quite a different dimension when placed in the context of European turmoil in the 1930's. The controversial nature of the program strongly suggests debate or exploration of other approaches to the play.

Useful References:

CAMPBELL, OSCAR, *Comicall Satyre and Shakespeare's Trolius and Cressida,* Huntingdon Library, 1938.

DEAN, LEONARD, ed., *Shakespeare: Modern Essays in Criticism,* Oxford University Press, 1967.

KNIGHT, G. WILSON, *The Wheel of Fire,* (Methuen) Barnes & Noble, 1962.

SPENCER, T., *Shakespeare and the Nature of Man,* Macmillan, 1949.

TILLYARD, E.M.W., *The Elizabethan World Picture,* Macmillan, 1961.

TILLYARD, E.M.W., *Shakespeare's Problem Plays,* University of Toronto, 1949.

notes

THE LABOURS OF LOVE

PROGRAM 5

ANTONY AND CLEOPATRA
The World Well Lost

This program examines the tension between Antony's public duty to the Roman Empire and his private life with Cleopatra. Attention is focused on the degree of maturity which exists in the relationship of the two lovers. Critics are fond of calling this play a "tragedy of mature lovers". But is there in fact any maturity in Antony and Cleopatra?

PROGRAM CONTENT

Enobarbus presents to us a verbal portrait of the former Antony — one of the pillars of the Roman Empire, a great statesman and a Herculean warrior. A contrasting picture of the new Antony is offered; he has become "the bellows and the fan to a cool a gypsy's lust". In such a perspective, the acted scenes suggest that the struggle for power and the performance of duty cannot be reconciled with personal dignity and love. The lovers feel a terrible sense of confinement. Rita Allen, a well-known radio and television commentator, and two students explore their responses to and opinions of Antony and Cleopatra.

Scenes used: Act I, Scenes 1 and 2
Act V, Scene 2

SUGGESTED PRE-VIEWING ACTIVITIES

Before watching the program, students might discuss the following:

> Can any task, any role, any relationship in life offer a man a kind of fulfillment which he does not possess as a private individual?

> How do men learn to distinguish between public and private commitments? Is such a distinction really possible?

> The wayward nature of love is both its glory and its tragedy. If love did not tend to leap every barrier, if it could be tamed, it would not be the tremendous creative power we know and want it to be.

> However private an act, it is never without its impact on society.

SUGGESTED POST-VIEWING ACTIVITIES

Students could read *Towards a Quaker View of Sex,* (published by Friends House, Euston Road, London, N.W. 1), a pamphlet that examines inter-personal relationships and provides a stimulating bibliography for further exploration. *The Harrad Experiment* would provide a useful comparison.

Useful References:

CLEMEN, W.H., *The Development of Shakespeare's Imagery,* Methuen, 1966.

KNIGHT, G. WILSON, *The Imperial Theme,* Barnes & Noble, 1966.

notes

PROGRAM 6

AS YOU LIKE IT —
Doing Your Own Thing

Essential problems treated are the merging identity of the sexes, the alienation of youth from an established society, and the romanticism of "dropping out".

PROGRAM CONTENT

The program begins with a montage of changing seasons juxtaposed with the voices of young lovers who attempt to define the nature of their love and of their world. The cynical Jacques, hardly impressed with such activity and feeling, introduces us to the lovers themselves in various excerpts. Orlando, in all his innocent, tumultuous extravagance, writes love sonnets furiously and pins them on every tree he can find. Rosalind, impulsive and feminine, teaches her lover how to woo her. Rita Allen and two students discuss various aspects of the scenes and the lovers. What does "doing your own thing" mean for young people? Are Shakespeare's young lovers simply running away? Is their love merely superficial infatuation? Why should such a character as Jacques be allowed to comment on the lovers as he does?

Scenes used: Act II, Scene 7
Act III, Scene 2

SUGGESTED PRE-VIEWING ACTIVITIES

Teachers could begin class discussion with a quotation from *Twelfth Night:* "Disguise, I see, thou art a wickedness, wherein the pregnant enemy does much" (II, ii).

Students would profit from seeing the short film, *Phoebe*. This film dramatizes the inability of a young woman to live successfully in a fantasy world during pregnancy. Social pressures, isolation and lack of communication are the main issues. Polonius' stricture, "to thine own self be true", could open up another aspect of the individual-in-society issue.

SUGGESTED POST-VIEWING ACTIVITIES

A comparison could be drawn between the approach to identity in *Twelfth Night* and in *Phoebe.*

Teachers might focus attention on disguises and role-playing. Rosalind, for example, plays Ganymede who plays Rosalind. She also plays herself being married to Orlando. The border line between illusion and reality, between an

object and its reflection, becomes blurred.

Perhaps students could act out the different roles assumed by one character in the play.

Useful References:

BARBER, C.L., *Shakespeare's Festive Comedy,* Princeton University Press, 1959.

CHARLTON, H.B., *Shakespearean Comedy,* Barnes & Noble, 1938.

EVANS, BERTRAND, *Shakespeare's Comedies,* Oxford University Press, 1960.

MUIR, KENNETH, ed., *Shakespeare: The Comedies,* Prentice-Hall, 1965.

WILSON, J. DOVER, *Shakespeare's Happy Comedies,* Northwestern University, 1963.

notes

PROGRAM 7

ROMEO AND JULIET — The Words of Love

This program stresses the outcome of social tension between the Montagues and Capulets as inevitable tragedy. Unlike Antony and Cleopatra, the lovers in this play count the world well lost when they reject social mores and give themselves to their love. A further problem is raised. Are Romeo and Juliet merely playing verbal games? Does the Elizabethan rhetorical tradition present a language barrier to the modern audience? Would such a barrier foster a credibility gap?

PROGRAM CONTENT

This program focuses primarily on the balcony scene (II, ii) and the issues which arise from it. This scene, along with shorter scenes with Romeo and Mercutio, is commented on by a folk singer. He counterpoints the acted scenes with his music and lyrics which convey the quality of Romeo and Juliet's love. Rita Allen, two students, and a negro actor discuss the prevading tone of sadness, young romantic love, and the parallel between the external circumstances which influence these young lovers and the social divisions of our own world which continue to separate lovers.

Scenes used: Act II, Scenes 1 and 2

SUGGESTED PRE-VIEWING ACTIVITIES

Social pressures, prejudice and non-conformity could be discussed in general. Films like *Guess Who's Coming to Dinner, West Side Story,* and *Neighbours* could be used as supporting resources.

SUGGESTED POST-VIEWING ACTIVITIES

Classes may wish to criticize the student discussion within the program. They could assess the responses of the hostess and the students, as well as the appropriateness of the questions and answers.

Useful References:

GRANVILLE-BARKER, H., *Prefaces to Shakespeare,* 4 vol., Princeton, 1965.

HARBAGE, ALFRED, ed., *Shakespeare: The Tragedies,* Prentice-Hall, 1964.

notes

PROGRAM 8

OTHELLO — An Anatomy of a Marriage

This is a play marked by compression. The action is contained within two long nights during which all that is valuable to Othello disintegrates. The internal landscape becomes dark and corroded. An Othello, brilliantly endowed, is rapidly reduced to an obsessive and fearful state. Though Iago is to be tortured at the end, it is Othello who endures the rack throughout.

PROGRAM CONTENT

The program focuses on those scenes in which Othello's torment begins and ends. By emphasizing the terrifying swiftness with which the poison of jealousy works and the appalling nature of the conclusion, the program depicts a universe without sun or stars. Rita Allen and two married students discuss the relationship between Othello and Desdemona, and explore the mechanisms of love and jealousy which lead to the denouement. One of the major problems raised is whether or not Othello really is, as he says, "one not easily jealous".

Scenes used: Act III, Scene 3
Act V, Scene 2

SUGGESTED PRE-VIEWING ACTIVITIES

Since the program and the play examine

a confrontation with terrifying darkness, unrelieved by appeal to family or the social order, the students may find *Two for the Road* or *Who's Afraid of Virginia Woolf?* helpful contrasts.

Another approach to the program might be raising questions like the following: if the panacea for jealousy is relief through cruelty, why does Othello kill Desdemona when he could have left her shattered in that final decisive moment? Students might profit here from a discussion on a jealousy rooted in narcissism and sexual fears or inadequacies.

SUGGESTED POST-VIEWING ACTIVITIES

Students who wish to investigate the roots of marital difficulty could use Edmund Bergler's *Divorce Won't Help* or *The Power of Sexual Surrender* by Marie Robinson. The manner of Othello's death could be subject for debate, since it differs so widely from the hero's death in other great tragedies. Suicide is perhaps his final protest to himself that even in death he is capable of aggressive behaviour.

Useful References:

DEAN, LEONARD, ed., *A Casebook on Othello,* Crowell, 1961.

ELIOT, T.S., *Shakespeare and the Stoicism of Seneca,* Oxford University Press, 1927.

ELLIOTT, G.R., *Flaming Minister,* Duke University Press, 1953.

HEILMAN, R.B., *Magic in the Web,* University of Kentucky, 1956.

RYMER, THOMAS, *A Short View of Tragedy,* R. Baldwin.

SPIVACK, BERNARD, *Shakespeare and the Allegory of Evil,* Columbia, 1958.

notes

THE LITTLE WORLD OF MAN

PROGRAM 9

HAMLET — The Trouble with Hamlet

What is "the trouble" with Hamlet? Generations of theatre-goers and play-readers have always responded deeply to this character. For over three centuries there has been controversy about his motives, his delay in acting and the deep malaise which afflicts him. No one approach can penetrate the heart of Hamlet's mystery. This program follows up a cue given by Albert Camus' dictum: "There is but one truly philosophical problem, and that is suicide". As such then, the program explores Hamlet's despair, his anguish, his attitudes towards others and the world around him; in short, his confrontation with what we have come to call the classic existentialist dilemma.

PROGRAM CONTENT

The program begins after the death of Hamlet. Through flash-backs Horatio and the First Gravedigger are shown grappling with the implications of the young prince's life and death. Horatio seems to feel much and understand little. The First Gravedigger, a man well-acquainted with death, gives his views on what had long troubled Hamlet. His remarks culminate in an interpretation of Hamlet's journey from sickness of soul to health and sanity.

Scenes used: Act I, Scene 2
Act II, Scene 2
Act III, Scenes 1, 3 and 4
Act V, Scenes 1 and 2

SUGGESTED PRE-VIEWING ACTIVITIES

Hamlet is no stranger to young people of today; he is their spokesman. Remote from effective political power, frustrated, devoid of sentiment, he is no longer angry but remains uncommitted for as long as he can. The subject of commitment and the problem of premature responsibility could spark student debate. Jerry Farber's article on *The Student as Nigger* and other current examples of student unrest could contribute to discussion.

SUGGESTED POST-VIEWING ACTIVITIES

Other literary figures who suffered in an existentialist dilemma could be compared to Hamlet. *The Myth of Sisyphus* by Camus is one useful reference here, especially the section "Absurd Reasoning".

Useful References:

HARBAGE, ALFRED, *Shakespeare: The Tragedies,* Prentice-Hall, 1964.

KAUFMAN, W.J., *From Shakespeare to Existentialism,* Doubleday, 1960.

KNIGHT, G. WILSON, *The Wheel of Fire,* (Methuen) Barnes & Noble, 1962.

KOTT, JAN, *Shakespeare our Contemporary,* Doubleday, 1964.

LEWIS, C.S., *Hamlet: The Prince or the Poem,* Oxford University Press, 1942.

SACHS & WHAN, ed., *Hamlet Enter Critic,* Appleton Century Crofts, 1960.

notes

PROGRAM 10

MACBETH — Nothing Is But What Is Not

The title of this program, taken from one of Macbeth's soliloquies, suggests that this is a man who lives in a world of fantasy. In terms of the psychiatric approach to Macbeth and Lady Macbeth which the program takes, the title also suggests that Macbeth is a man who has not yet found his identity. He must "do a deed" in order to become. This hypothesis, that Macbeth *must* kill Duncan in order to assert his identity, forms the basis of a hotly-debated examination of the phenomena of murder, aggression, and repression as seen in the workings of Shakespeare's characters.

PROGRAM CONTENT

Macbeth is first presented to us through the eyes of his wife. Initially, she clearly appears to be the inciting force behind his act of regicide. The movement of the two players is interrupted by Dr. Jack Birnbaum, a practising psychiatrist, and Professor Jack Robson, an English teacher at the University of Toronto. They examine the act of murder and attempt to establish what controls Macbeth has to prevent him from committing his crime. Also explored is the influence of Lady Macbeth: is it minimal or does it push Macbeth over the brink? After this discussion, the program returns to acted scenes, giving us Macbeth's movement towards murder, his struggle with his wife and himself, and his reactions after he has killed Duncan. Dr. Birnbaum and Professor Robson explore further the psychological and social implications of what we have seen in Shakespeare's play.

Scenes used: Act I, Scene 7
Act III, Scene 2

SUGGGESTED PRE-VIEWING ACTIVITIES

Can an act like murder transform a man and his universe? give him a special awareness? a unique motivation? Examining the psychology of a Hitler or an Eichmann, or the victim in *The Pawnbroker,* would lead to discussion.

SUGGESTED POST-VIEWING ACTIVITIES

In Cold Blood by Truman Capote and *Rebel Without a Cause* by Robert Lindner would support a study of the criminal mind.

Useful References:

BRADLEY, A.C., *Shakespearean Tragedy,* St. Martins, 1956.

KOTT, JAN, *Shakespeare our Contemporary,* Doubleday, 1964.

MACARTHY, MARY, *General Macbeth,* Signet edition of *Macbeth,* reprint.

MUIR, KENNETH, ed., *Macbeth,* Arden edition introduction, 1953.

notes

PROGRAM 11

KING LEAR — Who Is It Can Tell Me Who I Am?

This program explores two major areas: the absurd world of folly, madness, despair and human destruction which the king himself appears to unleash, and the growth of a man in self-knowledge and awareness. The second issue is controversial: does Lear remain a fool, essentially ignorant of himself and the way of the world, or does he become someone very different from the Lear at the beginning of the play?

PROGRAM CONTENT

The program begins with a shot of a poster which uses a phrase from Samuel Beckett's *Waiting for Godot:* "We are all born mad. Some remain so". Such is the opinion of the Fool, who comments on the folly of Lear's actions as we follow the old king through the division of his kingdom, his banishment of Cordelia, his madness on the heath, the reconciliation with his daughter, and his final excruciating loss. The central portion of the program provides a visual correlative of the dark night of Lear's soul and underlines the ravages he suffers and the process of his mental disintegration. The program deliberately ends with the unresolved question of Lear's regeneration and growth in self-knowledge. It is essential for students to assess the problems themselves.

Scenes used: Act I, Scenes 1 and 3
Act IV, Scene 6
Act V, Scenes 2 and 3

SUGGESTED PRE-VIEWING ACTIVITIES

Students could engage in a general discussion on what constitutes the basic identity of a human being and what distinctions a man accumulates in making his way through the world. The following quotation could be considered:

> *Then Job arose, and rent his mantle, and shaved his head, and fell down upon the ground, and worshipped. And said: Naked came I out of my mother's womb, and naked shall I return thither (Book of Job, I, 20-21).*

SUGGESTED POST-VIEWING ACTIVITIES

Students whose interests have led them

to explore Freud may find additional stimulus in Edmund Bergler's *The Basic Neurosis,* or *Principles of Intensive Psychotherapy* by Freida Fromm-Reichmann, or *Towards a Psychology of Being* by Abraham Maslow.

Useful References:

DANBY, J.F., *Shakespeare's Doctrine of Nature,* Hillary.

HEILMAN, R.B., *This Great Stage,* University of Washington Press, 1963.

KNIGHTS, L.C., *Some Shakespearean Themes,* Stanford, 1966.

MACK, MAYNARD, *King Lear in our Time,* University of California, 1965.

WELSFORD, ENID, *The Fool: His Social and Literary History,* Peter Smith, 1966.

notes

PROGRAM 12

THE TEMPEST — O Brave New World

The "problem of evil" is a cliché. Nonetheless, we are all aware that evil exists in humanity, that terror, destruction and brutality have been common throughout our history. What if we had the power to eradicate evil? Can it be done? Shakespeare's *The Tempest* seems to ask the same questions. Prospero has the magical power to dispose of evil as he sees fit, possibly even the power to create a "brave new world". The bitter irony of that phrase, seen in the context of the play, and the simultaneous struggle of Prospero to control evil and to prevent himself from becoming evil, are special concerns of this program.

PROGRAM CONTENT

Miranda's naive estimate of humanity opens the program: "How many goodly creatures are there here! How beauteous mankind is." This estimate is followed by scenes of violence, brutality, and man's inhumanity to man. Caliban, as representative of the animalistic impulses in human nature, comments cynically on her view, and introduces us to her father's attempts to control evil. The program comes to focus on an analysis of Prospero himself. It becomes apparent that he is on the brink of aspiring to godhood, that his motives are threatened by the evil he wants to eliminate. The program resolves itself, as Shakespeare's play does, through Prospero's recognition that he cannot order his world, that he must in fact accept his humanity, admit his weakness and forego his revenges.

Scenes used: Act IV, Scene 1
Act V, Scene 1

SUGGESTED PRE-VIEWING ACTIVITIES

Considerations on the problem of evil might include contemporary issues like Vietnam, Batman, and Biafra, as well as a study of evidences of evil which Shakespeare might have witnessed. The paintings of Hieronymus Bosch, especially "The Temptation of St. Anthony" and "The Garden of Pleasure", are examples of the latter. Equally relevant would be a reassessment of *Lord of the Flies.*

SUGGESTED POST-VIEWING ACTIVITIES

Classes could find and examine other treatments of the problem of evil. Poets such as e. e. cummings, William Blake, Robert Frost, Emily Dickinson and T.S. Eliot have numerous approaches to the problem.

Students may also find it profitable to search for attitudes towards evil as they are embodied in contemporary media; for example, magazine articles, films such as *Blow-Up, Two Men and a Wardrobe, Rosemary's Baby,* and commercial television shows and pop music. Some time could be devoted to a discussion of the Beatles' albums, *Sargeant Pepper's Lonely Hearts' Club Band* and *Magical Mystery Tour,* as commentaries on the problem of evil.

Useful References:

KNIGHT, G.W., *The Crown of Life,* Barnes & Noble, 1961.

SPENCER, T., *Shakespeare and the Nature of Man,* Macmillan, 1949.

TRAVERSI, D.R., *Shakespeare: The Last Phase,* Stanford, 1955.

notes

ENGLISH LITERATURE
EXPLORATIONS IN SHAKESPEARE – Senior Division
12 Programs – 25 Minutes Each

Prog. No.	CBC 11:00-11:25	CBLT 11:00-11:25	CHCH 10:35-11:00	CKCO 9:50-10:15	CJOH 9:35-10:00	CBOT 11:00-11:25	CKLW 11:00-11:25
1	NOV. 18 MAY 6	NOV. 18 MAY 6	NOV. 18 MAY 6	NOV. 26 – 9:45-10:10	NOV. 25	NOV. 18 MAY 6	NOV. 18 DEC. 3 – 10:45-11:10
2	NOV. 20 MAY 7	NOV. 20 MAY 7	NOV. 20 MAY 7	NOV. 27	NOV. 26 – 10:05-10:30	NOV. 20 MAY 7	NOV. 20 DEC. 4 – 10:20-10:45 MAY 7
3	NOV. 22 MAY 8	NOV. 22 MAY 8	NOV. 22 MAY 8	NOV. 28	NOV. 27	NOV. 22 MAY 8	NOV. 22 DEC. 5 – 10:50-11:15
4	NOV. 25 MAY 13	NOV. 25 MAY 13	NOV. 25 MAY 13	DEC. 3 – 9:45-10:10	DEC. 2	NOV. 25 MAY 13	NOV. 25 DEC. 10 – 10:45-11:10
5	NOV. 27 MAY 14	NOV. 27 MAY 14	NOV. 27 MAY 14	DEC. 4	DEC. 3 – 10:05-10:30	NOV. 27 MAY 14	NOV. 27 DEC. 11 – 10:20-10:45 MAY 14
6	NOV. 29 MAY 15	NOV. 29 MAY 15	NOV. 29 MAY 15	DEC. 5	DEC. 4	NOV. 29 MAY 15	NOV. 29 DEC. 12 – 10:50-11:15
7	DEC. 2 MAY 20	DEC. 2 MAY 20	DEC. 2 MAY 20	DEC. 10 – 9:45-10:10	DEC. 9	DEC. 2 MAY 20	DEC. 2 DEC. 17 – 10:45-11:10
8	DEC. 4 MAY 21	DEC. 4 MAY 21	DEC. 4 MAY 21	DEC. 11	DEC. 10 – 10:05-10:30	DEC. 4 MAY 21	DEC. 4 DEC. 18 – 10:20-10:45 MAY 21
9	DEC. 6 MAY 22	DEC. 6 MAY 22	DEC. 6 DEC. 16 MAY 22	DEC. 12	DEC. 11	DEC. 6 MAY 22	DEC. 6 DEC. 19 – 10:50-11:15
10	DEC. 9 MAY 27	DEC. 9 MAY 27	DEC. 9 DEC. 17 MAY 27	DEC. 17 – 9:45-10:10	DEC. 16	DEC. 9 MAY 27	DEC. 9 JAN. 7 – 10:45-11:10
11	DEC. 11 MAY 28	DEC. 11 MAY 28	DEC. 11 DEC. 18 MAY 28	DEC. 18	DEC. 17 – 10:05-10:30	DEC. 11 MAY 28	DEC. 11 JAN. 8 – 10:20-10:45 MAY 28
12	DEC. 13 MAY 29	DEC. 13 MAY 29	DEC. 13 DEC. 19 MAY 29	DEC. 19	DEC. 18	DEC. 13 MAY 29	DEC. 13 JAN. 9 – 10:50-11:15

EXPLORATIONS IN SHAKESPEARE